

1928 _____ 1949

Dublin Operatic Society

(FOUNDED 1928)



AUTUMN SEASON 1949

Commencing

Monday, 24th October

Concluding

Saturday, 29th October

Rigoletto (Verdi)

The Barber of Seville (Rossini)

The Bohemian Girl (Balfe)

Operas will commence at 8 p.m. each evening

Late comers not admitted until Interval

Programme and Story of Opera - Threepence

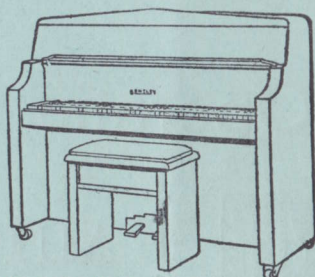


Illustration shows
"BUNGALOW-GRAND"

PIANOS

The New Models

have now arrived, Better than ever

Neat designs to suit the modern house

You cannot have

**REAL MUSIC
IN YOUR HOME**

without a

PIANO

For every musical need
we supply the best

Enquiry will convince you that our prices defeat comparison.

PIGOTT
AND CO. LTD.

**112 GRAFTON STREET, DUBLIN
SLIGO—CORK**

STORY OF THE OPERA

Rigoletto

(Specially written by John E. Doyle).

ACT I : Scene I—Evening reception with dancing at the Duke's palace. The Duke relates to a courtier his discovery of a beautiful girl (in fact, Rigoletto's daughter, Gilda), whom he has seen at church. He decides to pursue the adventure, although the lady is visited nightly by an unknown man. The Duke openly pays court to Countess Ceprano, despite her husband's presence. Rigoletto enters, the first victim of whose wit is Ceprano, whose wife has just gone out with the Duke. A courtier relates to the others his discovery that Rigoletto has a mistress, whom he keeps concealed. Ceprano sees his chance of revenge and they plan to abduct Gilda. Count Monterone enters to demand justice for the dishonour done to his daughter by the Duke. He is arrested. Rigoletto mocks him. Monterone curses him. Rigoletto, suddenly thinking of his own daughter, is terrified.

Scene 2—Rigoletto's house and garden and the street outside the garden wall. Also the facade of Ceprano's palace. Rigoletto is thinking of Monterone's curse. Sparafucile casually offers his services. Rigoletto, to be rid of him, asks where he can be found. Alone, he bewails his hated profession. He enters the garden where Gilda meets him. He warns her about going out, but refuse to tell her why she is hidden or who her mother was. Giovanna, also, is warned. A step outside brings Rigoletto to the street, the Duke runs in, slips money to Giovanna, and hides. Rigoletto returns to take leave of Gilda, when the listening Duke learns her identity. Her father gone, Gilda blames herself for concealing from her father that a stranger has several times followed her from church. Giovanna urges her to think kindly of this stranger. The Duke, signing to Giovanna to go, takes her place and declares his love to Gilda, who is thrilled. Steps are heard, and, after a rapid farewell, the Duke goes, telling Gilda a false name (Walter Malde). This inspires Gilda to her love solo, "Dearest Name," which she finishes as she ascends to her room. During this, the courtiers, outside, prepare the abduction. They even victimise Rigoletto, blindfolding him and, by showing him Ceprano's key, make him believe it is an escapade against Ceprano. He holds the ladder. Gilda is carried off, but drops a scarf. Rigoletto, left alone, suspects a trick. His gate is open, he finds Gilda's scarf, he rushes to her room, reappears, to fall, senseless, crying that Monterone's curse has taken effect.

ACT II—The Duke's palace. The Duke laments the disappearance of Gilda. The courtiers relate their escapade and that Rigoletto's mistress is in the palace. The Duke hurries to her. Rigoletto, guessing where his daughter is, questions the courtiers as to their movements the night before. They lie to him, and, lying inform him the Duke is out hunting. But a page enters with a message for the Duke. The courtiers chase the page, but Rigoletto has heard. He curses, threatens, begs the courtiers to restore his daughter. Her identity amazes them. Gilda runs in, escaping from the Duke. Rigoletto orders the courtiers to leave. Gilda tells her story : her father seeks to console her. They are about to go when Monterone, on his way to execution, seeing a portrait of the Duke stops to curse the original and pray that an avenger may be found. This fires Rigoletto to immediate vengeance on the Duke, but Gilda, who loves the Duke, drives him back.

ACT III—The yard of Sparafucile's inn, separated by a wall from the road. Rigoletto has arranged for the Duke's murder. Maddalena lures the Duke to the inn, where the assassin is to murder him. She, however, falls in love with the Duke, and, when he has gone to rest, pleads with her brother for his life. Sparafucile agrees that, if any caller comes to the inn before midnight, the hour at which he is to deliver the Duke's body in a sack to Rigoletto, he will murder the caller instead. Meanwhile, Rigoletto has brought Gilda to witness the Duke's making love to Maddalena. He then instructs Gilda to don male attire and await him in Verona. But Gilda still loves the Duke, and returns to the inn gate, where she overhears Maddalena's plan to save the Duke. Gilda decides to give her life for his ; she knocks, is admitted and stabbed. At midnight, Rigoletto returns, receives the body from Sparafucile, whom he pays. His exultation is arrested when he hears a well-known voice singing at the back, where the Duke has gone out with Maddalena. Rigoletto, at first misled by the male attire which he feels through the canvas, opens the sack and finds the dying Gilda. She bids him a last farewell and expires. Monterone's curse has completely fulfilled itself.

**AUTUMN
SEASON**

TWENTY-FIRST AN

THE DUBLIN O

(FOUN

Commencing Monday, 24th October -

**Monday, 24th October, and Thursday, 27th October
at 8 p.m.**

RIGOLETTO

(Verdi)

<i>The Duke of Mantua</i>	...	...	...	Lester Ferguson
<i>Rigoletto</i> (his jester, a hunchback)	...	...	...	Dennis Noble
<i>Gilda</i> (daughter of Rigoletto)	...	...	...	Elena Danieli
<i>Sparafucile</i> (a bandit)	...	...	...	Jack Harte
<i>Count Monterone</i>	...	...	...	Sam Mooney
<i>Maddalena</i> (sister of Sparafucile)	...	...	...	Jennie O'Toole
<i>Marullo</i> (a Knight)	...	...	...	Brendan Kavanagh
<i>Borsa</i> (a Courtier)	...	...	...	Tom O'Brien
<i>Count Ceprano</i>	...	...	...	Kevin O'Gorman
<i>Countess Ceprano</i>	...	...	...	Marita Cooper
<i>Giovanna</i> (nurse to Gilda)	...	...	...	Maura Lane
<i>A Page</i>	...	...	...	Ursula Nealon
<i>An Usher</i>	...	...	...	John Quin

Courtiers, Nobles, Pages, Servants.

Perigodina : Patricia O'Hagan and Desmond Domican.

**Monday
and
Thursday**

RIGOLETTO

**Tuesday
and
Friday**

THE BARBER

ANNIVERSARY YEAR

OPERATIC SOCIETY

ED 1928)

OLYMPIA
THEATRE

— Concluding Saturday, 29th October

ACT I.

Scene I. A SALON IN THE DUKE'S PALACE.

Scene II. A LONELY STREET.

ACT II.

THE PALACE OF THE DUKE.

ACT III.

THE INN OF SPARAFUCILE.



Conductor—D. Michael Brierly

Leader of Orchestra—Zola Cirulli
(by permission, Director, Radio Eireann)

Producer—J. J. Henry

Chorus Master—Capt. J. P. Brannock

Wardrobe—Miss Quinn

President—Ald. P. S. Doyle, T.D.

Hon. Secretary—Miss Carmel O'Callaghan, 25 Hollybank Road,
Drumcondra

Hon. Treasurer—J. E. Collins, Esq., 12 Upper Beechwood
Avenue, Ranelagh

OF SEVILLE

Wednesday
and
Saturday }

THE BOHEMIAN GIRL

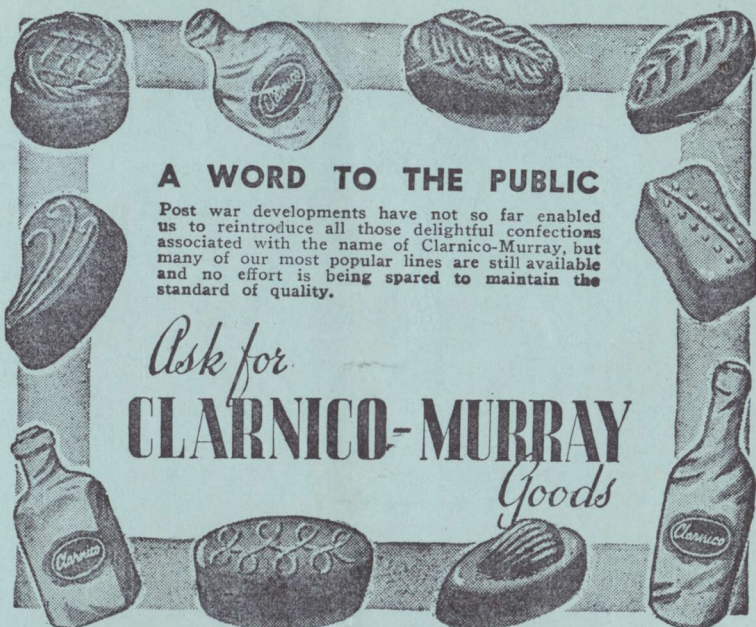
Ladies and Gentlemen of the Chorus

Sheila Blake
Ann Brophy
Marita Cooper
Florence Casey
Mary Conway
May Doyle
Maureen Delahunty
Patricia Duignan
Eileen Fitzpatrick
Maureen Fogarty
Phyllis Frazer
Roslyn Gallagher
Patricia Heery
Dolores Kennedy
Maura Lane
Cecilia Lyons
Pam Murray
Mary Marnell

Eithne Murphy
Christine Malone
Bridie Malone
Maura McGrath
Ita McCormack
Bernie McManus
Joan Neilon
Ursula Neilon
Anne O'Farrell
Patricia O'Leary
Ita O'Rourke
Kathleen Reddy
Rita Skerritt
Margaret Toomey
Ann Tapley
Catherine Walsh
Brian Brennan

G. Glynn
R. Guilfoyle
R. Hanrahan
B. Kavanagh
G. Lambert
J. Murphy
T. Nicholls
T. P. O'Brien
P. O'Connor
K. O'Gorman
W. O'Reilly
P. Redmond
N. C. Quinn
J. Quinn
P. Quinn
H. Sheridan
F. Trainor





A WORD TO THE PUBLIC

Post war developments have not so far enabled us to reintroduce all those delightful confections associated with the name of Clarnico-Murray, but many of our most popular lines are still available and no effort is being spared to maintain the standard of quality.

Ask for
CLARNICO-MURRAY
Goods

CLARNICO-MURRAY

LTD.,

TERENURE,

DUBLIN.

Perker

C.T.C.

have

Charm, Tone and Color

C.T.C.

*Men's Ties appeal to
 all men of discerning
 tastes*



CLOTHES for men who like something a little better, distinguished in cut and cloth. Clothes with that look of success about them, whether tailored to measure or ready to wear. Clothes incorporating all the latest fashion trends . . . in short,

Best

MADE, BEST LIKED CLOTHES FOR MEN

BEST, LTD., CORNER OF O'CONNELL ST. & NORTH EARL ST., DUBLIN

OK-8